

Rocky Road revolutionary

by Matthew McKeown

What do Häagen-Dazs ice cream and visual pleasure have in common? They are both favourite subjects of the Yugoslavian director Dusan Makevejev. He has been at McGill all week to host a retrospective of his films and talk about his approach to the cinema. The highlight of the week came early when his newest film *Manifesto* was screened on Monday.

Manifesto is Makevejev's fantasy/comedy about the transitional years of post-World War I Europe. Formally, the plot follows the exploits of a nymphomaniac upper-class revolutionary attempting to kill the king and to have sex with as many servants and fellow rebels as possible. Other characters in this sublimely silly film are a pedophilic head of royal security, a simple-minded elementary school teacher, a proto-Nazi insane asylum magistrate, and a bungling combination of secret police officer/fire chief.

A substantial portion of the film is dedicated to observing the heroine in various stages of undress. As the director put it, "there will be plenty of visual pleasure to keep you glued to the screen even if you are not fascinated with the plot. In fact, the plot never resolves itself. The king is not assassinated, nobody falls in love with anyone, and the pedophile does not meet with his end at the hands of the authorities."

The plot seems to be kind of a window dressing to paint pretty pictures for the audience to enjoy. Makevejev says that the pri-

mary influence on the making of the film was the packaging of American ice creams. The opening sequence cites ice cream as an element of continuity in a world that has been upended by the war. Ice cream is influential because, Makevejev says, "I didn't realize that there were so many shades of pink," until he saw how ice cream in the States was packaged.



But the ice cream connection does not stop there. The director's remarks to the audience made it obvious that a sophisticated interpretation of the film was not what he had in mind. He likened the film to the way young children participate in fairy tales: the moral lesson never becomes apparent until later. The important part for children, and the audience of *Manifesto*, is to lap up the story, no matter what it contains. Just like Häagen-Dazs.

Makevejev has made a name for himself as a director through his prolific sense of humor; he is also known for his understanding of the relationship between shock and eroticism. Many of his films, such as *Love Affair*, have very minimal plots that concentrate on the way that bodies look. Both alive and dead. In another film, *Sweet Movie*, he examines the limit of the shock effect by having one character consume feces.

Manifesto is rather tame by comparison, but it is very much like the ice cream that is so heralded in the film. The textures and shapes are so much fun to watch that one barely notices that the film runs almost two hours. There is an ongoing debate in film theory circles about the relationship of visual pleasure to the spectator. This film, as much as any movie in recent years, makes a sufficient case for the argument that the audience does indeed consume the images on the screen.

Banana Architectonics

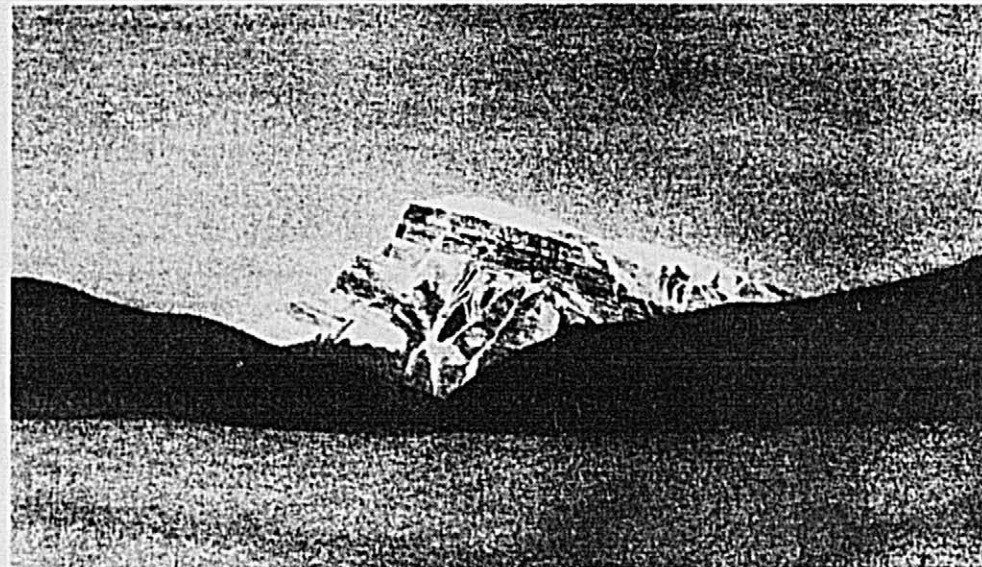
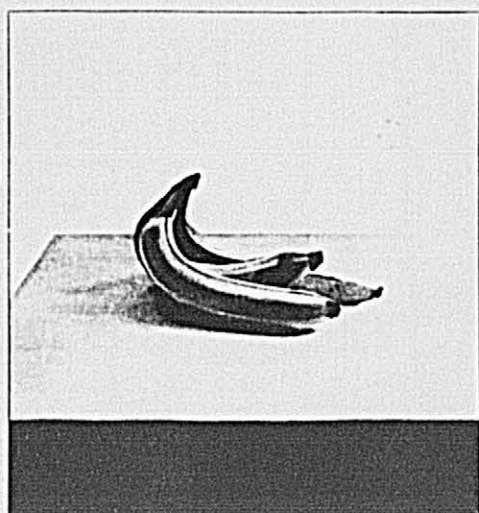
by Riki Shore

Even within the banal, subversion can be glimpsed, if the artist's eye is sharp enough.

Architectonics is the chosen title of Tim Zuck's current exhibit at Concordia. Architectonic means "of or resembling architecture." Sandra Paikowsky, the curator of the exhibit, defined it as "the systematic arrangement of knowledge", and went on to state that Zuck's art is a metaphor for this concept.

What one actually sees when viewing this art is an ordered, flat and distant world. Regardless of the particular subject, Zuck's approach is always the same—he takes conventional objects, portrays them with a photographic realism, and renders them extraordinary and inaccessible. He succeeds in doing this with still-life subjects, landscapes and recognizable sites.

All of the still-life paintings utilise the classical devices of centrality, frontality and immobility. By presenting a precise object, immediate on the picture plane, the artist forces the viewer to confront this image. Zuck then manipulates the light and perspective, rendering even the common fruit inedible



and unreal. Sexual connotations are apparent in his *Banana* pictures, though the artist has opposed this energy with the dramatic stillness of the object.

This dramatized stillness is present in the landscapes as well. Here Zuck creates pristine and perfect images which possess a timeless and unreal quality. The landscapes can be identified as depictions of Banff, though the titles do not allude to this site. Rather the artist chooses to entitle his pictures descriptively: *Mountain*, *Path* and *Mountain*. The dreamy quality of these paintings is attained through Zuck's use of small scale and unnatural light source paired with cool colours and precise brushstrokes. The miniature portrayal makes the viewer seem larger than the image, yet by nature the Rockies embody sublimity and omnipotence. Zuck has juxtaposed the clarity and proximity of the scene with the grand, panoramic, view.

The static depictions may be the result of Zuck's artistic process. Most of these paintings are based on photographs, thus eliminating the preparatory sketches utilised by

many artists. The photo allows Zuck to thoroughly study his subject so as to determine his own composition, perspective and scale. Zuck then clears the picture of all extraneous details and narrative traits. His images, like photos, are flat, planar objects free of anecdotal associations. Stripped bare of function and interaction with people, these subjects become, as Paikowsky points out, receptacles for our emotions and associations. In this way, Zuck's images take on greater significance than their everyday, banal meanings.

Opposition is central to Zuck's work, and shows itself, as Paikowsky explains, as far/near, openness/density, and unspecified/detailed. This technique produces not only an essential tension, but also an incompleteness in all the paintings of the show. It is as though the artist requires the viewer to complete the picture—an active response on our part is the key that sets these works in motion.

Architectonics, by Tim Zuck, runs through April 8th at Concordia Art Gallery, 1455 de Maisonneuve.

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Fun with Jane and no Dick

by Joelle Hann
and Suzie Ungerleider

A growing number of children's authors are beginning to wonder what *Sleeping Beauty* and *Robin Hood* tell their readers about the places of men and women in society, and how to counteract that effect.

Telling stories is a method of socialization: they teach children how to think and act according to the values they learn from their environment and the books themselves. Picture books provide role models which are images of how children should behave and appear when they grow up.

Books not only present society's values, but they encourage children to accept societal norms. They can form complicity with Pinochet, or encourage conformity with predetermined sex roles.

By the time children are seven, they have learned what society deems acceptable behaviour according to their gender. The picture books they read up to this age are remarkably influential on their all-round development.

Feminists advocate the extinction of picture books with stories and images of restricting role models: the dominating wage-earning

male and the passive, housekeeping female. In the early seventies, a number of studies showed that these models were in fact the norm.

Even Dr. Seuss books, which contain non-racist content and good portrayals of interpersonal relations, are sexist. All the animals and objects in his stories are known as "he" unless they have a distinct "feminine" trait. If women are not represented in bit parts, the message is that they are simply not included in the norm of human life and are not worth representing.

Male children are taught that their value as a person is dependent upon how much power they have over other people, and that this power is achieved by being aggressive



sive and exercising physical dominance. Further, boys are taught to deny or hide their feelings in order to avoid vulnerability and subsequently the loss of power over others.

Competition and power are not themes limited to boys and men. In fairy tales, women sometimes use violence, magic and manipulation to control other women, like the stepsisters in *Cinderella*, the stepmother in *Snow White*, the queen in *Sleeping Beauty*. But powerful women are seen as shrews, witches and gossips.

Feminists assert that picture books can be used positively to change stereotypical representative and to therefore change a child's

and eventually society's development. An author/illustrator can introduce non-sexist books into this cycle which encourage non-sexist thought and behaviour.

Feminists focus on autonomy in order to move women out of the traditional roles of nurturers and supporters (usually of men), thereby eliminating dependency on other people for self-definition. This does not deny the importance of nurturing, but rejects the appointment of women as the keepers of the hearth.

Are sexist picture books still flooding the market?

The answer is a disheartening yes. Little progress has been made since the early seventies to provide a more balanced representation of

children's role models. A very few books, accessible only to the sensitized reader/buyer, are beginning to change traditional role models.

Teddy Rabbit (1988) by Kathy Stinson and illustrated by Stephanie Paulin is a book which teaches a child to accept and respect differences. The main character, Tony, fears his stuffed rabbit will not be welcome at the "teddy bears' picnic." Happily for Tony, the children have myriad types of stuffed animals and he and his rabbit feel very comfortable at the affair.

Stinson refers to Tony's teacher as "Ms. Manning" and women are not stereotyped in the illustrations. They are mothers, teachers, metro guards, musicians. All have individual styles and personalities, both in the text and illustrations.

Unlike traditional male protagonists, Tony is shown being domestic (ironing his rabbit's clothes) and caring (packing his rabbit a lunch and hugging it when he thinks it is scared). He expresses fear, tenderness and happiness. He is never ridiculed or punished for expressing himself.

Another pleasing element is the metro guard, a woman who rescues *Teddy Rabbit* from being crushed under the train. Though in a traditionally male occupation, the woman is not rendered as a 'surrogate man', nor is she stereotypically beautiful. Her actions are quick, decisive and authoritative without being domineering. Further, her heroic actions, though noteworthy in the characterization of a woman, are not dwelt upon as unusual. Stinson portrays a woman making a difference, but does not treat the event as an exception.

Another commendable children's author is Canadian Robert Munsch. His 1980 *The Paper Bag Princess* (illustrated by Michael Martchenko) is ideal for breaking down stereotypes, as it redefines the format of traditional fairytales, in which a woman's power is defined by how appealing she can be to Prince Charming.

The *Paper Bag Princess* reverses the stereotypes, the heroine herself saving the prince from the dragon. The princess is active, intelligent and inventive. She rescues the prince non-violently, outsmarting the dragon rather than slaying it. When the prince is free, he scolds her for her un-princesslike appearance. Hearing this, she decides she does not need the prince after all and she lives happily ever after without him.

Though such books are encouraging first steps, there is still a glut of sexist, lazy-minded children's literature on the shelves. The groves of childhood are ripe for a spraying of benevolent propaganda, and women need to be at the forefront of the changes, which ought also to eliminate the tendency to portray only the middle and upper classes in modern kids' lit. Because its audience is full of unformed and open minds, the children's genre can be either the most imaginative and inspiring of art, or the most insidious.

Alex Roslin

Racism and the Rushdie affair

Comment

The recent uproar over Salman Rushdie's *Satanic Verses* has stirred up a gumbo soup of reaction in the Western conscience. Following the death threats of Iran's Ayatollah and the like-minded pronouncements of fundamentalist leaders in Pakistan and India, Western governments and media are hobbling in confusion to Rushdie's defense, whilst holding their pink noses.

Former U.S. president Jimmy Carter, babe of Saudi Arabian oil, was quick to declare that concern over free speech does not represent any "endorsement of the insult to the sacred beliefs of our Muslim friends." Pundit William Pfaff of the *LA Times*, on the other hand, took advantage of the occasion to inform us, "All Muslims...are, in principle at least, fundamentalists." Another columnist berated Westerners for not "understanding" the strength of "religious feeling...in the Muslim world."

The absurd talk of a peculiar "Muslim mentality" reached something of an apex in McGill Professor Ruth Wisse's March 5 *Gazette* editorial. Wisse, who has previously written of Arabs as, "people who breed and bleed to advertise their misery," commented in the column about the alleged "self-censorship" of Iranian refugees and Muslims in general. "Note how softly the Iranian refugees have moved among us since their flight from the Ayatollah's dictatorship," she mused.

Perhaps Wisse's column would not have turned out so foolishly had she bothered to consider that not all Muslims are either reactionary nuts,

or docile cows. Indeed, on February 26, a group of fifty prominent Montréal Muslims organized to protest the Khomeini death threat. At a public meeting of several hundred people last week, despite threats of violence, the Comité de Soutien de Rushdie passed a resolution which called Khomeini's threat "an alarming and intolerable attack on fundamental democratic rights," and called on the federal and provincial governments to "denounce [it] in clear and unequivocal terms."

According to McGill English Pro-

fessor Javed Malik, who addressed the meeting, it is the "compassionate and humane face of Islam which is being attacked and destroyed by the fundamentalists...[and] right-wing politicians in South Asia." Rushdie's book came at an ideal time for Khomeini and other Muslim leaders, whose political statures, analysts believe, were faltering in the face of rising secularism. The book provided a way to whip up public support by finding a scapegoat for the mood of general discontent.



"In a very shrewd political maneuver," Malik said, "[Khomeini] has tried to implicate the genuine anger and bitterness of the third world people arising from the experience of colonialism and neo-colonialism. He has described Rushdie as a mercenary of the 'devilish' West, an agent of the 'Great Satan,' and has called for a holy war against this diabolic conspiracy against Islam... for his own nefarious purposes."

In the United States, as well, Arab students have organized public readings of *The Satanic Verses* to assert their support of free speech. But what should be seen as a political affair has been recast as a clash of cultures—secular and Islamic—by our media leaders, manipulated so well, as Malik noted, by Khomeini.

"One often finds...[a] black and white division between East and West, the same rhetoric of 'the self and the other,'" Malik explained, "the same tendency towards the characterization of 'the Orient' as homogeneously irrational, backward... as opposed to the enlightened, democratic, secular west."

Almost as a knowing affirmation of the ethnocentrism Malik suggests, a recent *New York Times Magazine* column by William Safire concludes from the Rushdie affair that the "international conscience" sits comfortably only in the enlightened lap of the West. This is the implicit bigotry of media "self-reflection," exposed by the work of one brilliant agitator of the imagination.

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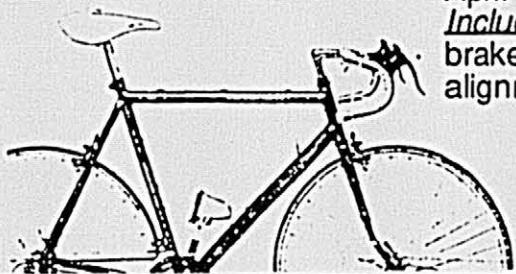
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choplittings

by Mani the Holy Rhino

Our community is under attack. Little artsies all over the city, putting on plays and exhibitions and all that kind of XXX (ed. note, consored). This is an XXX (ed. note, consored) dad-gum plague of artsiness and I know what I'm talking about when I say a XXX (ed. note, consored) dad-gum plague. What I mean is a fucking plague! (ed. note, oops, slipped by). The Holy Rhino is allegedly the artsie sphinx of the 80's. So here comes a riddle, here comes a clue...

Thursday de seexteenth

Take your fat joints to Foulfoules and inhale them to the rhythm of Imperial Force. Or rob a bank and go to see a group of naked Japanese men beating drums into ecstasy, Kodo Drumming at Place des Artsies. Speaking of which, for no obvious reason, this brings to mind the McGill Drama Festival. Shows tonight are Space and Lamp City at 20h, support student playwrights, boycott Shell... Continuing in the realm of drama, McGill is offering Goerge Riga's The Ecstasy of Rita Joe at Morrice Hall which goes on for three more nights, as well as Athol Fugard's Master Harold and the Boys which is on in Arts W20 at noon. Art-siest of all however, is The Rez Sisters at the Centaur. But forget all this. Sleep all day, get lots of energy and go to see Buñuel's fantastic The Exterminating Angel at the Cinémathèque. Trust us for once in your life. Eat a lima bean.

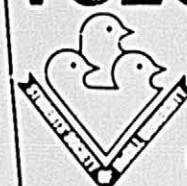
Frythay the 17eenth

St. Patrick's day. Wear green. Adopt an Irish persona. Put one of those green leaves on your sleeves. To celebrate the occasion go to the St. Patrick Day Bash at the Ballroom. In the less euro-centric circles the drama festival goes on with The Day Jerry Walker's Family Killed President Kennedy and Making Progress at the Players' Theatre. Possible Scenarios For the Rest of My Life at Playwrights' Workshop Theatre, 20h30. Montréal Museum of Modern Art kicks off its Russian Avant-Gardeshow which goes on for but five days, so be good red artsies and go. As far as music is concerned, Foulfoules has the best deal (again) with British Colombian quasi-punk Art Bergman who is also playing at Café Campus the day after tomorrow in case you can't seem to muster enough oomph to be radical tonight.

Saturday the eyteenth

Moovie nite!!! But let's get the rest of the a-word crap out of the way first. There are two art gallery openings. Montréal choreographer Jean-Pierre Perreault exhibits his huge dance sketches at gallerie Oboro. Objectives is Lorraine Oades's show Gallerie Power House. Voices and Love Stumbles Onward are tonight's shows at the Drama Festival. Now the real hot material. Tonight and tomorrow night the winners of the last two years' Student Film Festival are being screened at the Conservatoire. Bertolucci's weird, Oedipic La Luna at the Cinémathèque (20h35) provides the drugs, the opera and the serious nervewracking drama. Also My Beautiful Laundrette at the Film Society and most importantly Tarkovsky's

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Nostalgia at the Rialto. What the hell else can you ask for?

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Mon. the twentieth

More movies, and the good ones are at the Rialto. Groovy, totally non-artsy and violent *River's Edge* at 19h. Then there is a special screening of *The Houses Are Full of Smoke*, a document'ry on American foreign policy in Nicaragua. Not art whatsoever. Kick the imperialist scum. Hard.

Teeyouzday

McGill Black Students' Society presents a representative of the South African/Azanian student movement, Eddie Y. Muendane at the FDA, 19h. Colonel Redl at the Cinémathèque followed by a discussion with the Bulgarian critic Christina Stojanova. Kind of artsy, yet worthwhile nevertheless. The usual dose of our prophet Wim Wenders (and St. Cave, of course) with *Wings of Desire* at the Rialto, 21h30. It's also the Iranian New Year's. Yippee!

And, coming up soooooon, the anti-yuppie-ers who brought you the dance of our time (those of us who missed Sid et. al. do the pogo), the *No Cash Polka*, now present a musical to put Annie and Daddy 'bucks to shame. That would be Rhythm Activism, and Eddy: the guy over there. March 29, 30, and 31 at the Centre Cultural Calixa Lavalee, 21h. Oh, those would also be the strange men in the photo.

I Didn't Do Anything Intervening in sexism

by Ginger Gibson

"I didn't do anything" is a frequent protest made by women who have been subjected to sexual harassment. It is also the name of an experiment in audience participation performed in Montréal a week ago Wednesday, on International Women's Day, by *Passionate Balance*, a theatre group based in Ottawa.

I Didn't Do Anything dragged the issue of sexual harassment kicking and screaming out of closeted offices and dark classrooms into the open forum of the theatre, stressing the fact that harassment is not just the product of a woman's imagination, nor her fault if it occurs. It was structured so that members of the audience could interject and literally stop the act as it occurred. The idea was to educate students and workers on how to deal with the problem when it arises, as well as how to prevent it from happening in the first place.

In the first minute, the actors and actresses bombarded the audience with several demonstrations of sexual harassment in many settings, moods and combinations of gen-

ders. They then began the first act, which involved five characters: three women and two men. Two of the women were university students, the other, a secretary. The two men were professors: neither of these men maintained professional relationships with either the students of the secretary. One of the students was favoured: she was given higher grades, more attention, and invited to the professor's house. She was extremely uncomfortable with this relationship, but did not reject it.

Then, both professors harassed the secretary: on return from a conference, they presented her with a pair of black lace underwear. They commented on how she did justice to her blouse, questioned her about her 'hot' weekend, personal life, and were constantly touching, kissing and leaning over her. The secretary was visibly uncomfortable with the attention, but said nothing. The act was a morass of verbal and physical sexual tension.

The second act introduced the audience's intervention. It proved to be an innovative and interesting attempt to untangle the problems and confusions presented in Act One. The actors began again from the beginning, this time stopping to

try out the many twists resulting from the ideas the spectators offered on how to combat harassment.

Confrontation was a common approach—the woman taking the role of the student told the professor she was uncomfortable with his attention, and stressed that she was a student, not a seductress. Other approaches included sarcasm, when the secretary told the professor that he 'obviously had a lot of sexual frustration in his marriage'.

Others suggested that if the harassment was not malicious but simply unthinking sexism, a confrontational approach might be too harsh and harm the relationship of the individuals involved. If the victim is fearful of this approach for that reason, there are still more subtle actions which can and should be taken, such as simply stating firmly that personal questions are off bounds.

The performers outlined a wide

variety of options. A letter can be written to the harasser, outlining incidents and insisting that the harassment end. Talking to others to find out whether they, too, have been harassed will generate support for a decision to take combined action. A complaint can be lodged with the Dean of a department, or with the harasser's supervisor. For advice or counselling, women's groups and student services should be consulted. At any rate, the harassment need not be tolerated, and the victim, although not responsible for the problem, must take the matter into her hands and see that it is stopped, and proper legal action be taken if necessary.

I Didn't Do Anything was an admirable example of artists building bridges between their work and serious social issues, and as such was an exciting contribution to the activities of International Women's Day.

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Registrars Office

The following candidate was left out of the Tuesday, March 14th ASUS Elections ad.

Arts & Science General UNDERGRADUATE SOCIETY Elections McGill University March 15 & 16

Arts Representative to SSMU

David Kornbluth

As your representative to Council my intention would involve keeping the view and interests of the Arts body politic. Specifically my mandate is to further student involvement in CVC and to make the role of academic advising a real one in the Art's student tenure. I feel that it is absolutely essential that only one advisor should be assigned for the duration of one's academic career, in order to foster more personal rapport between advisor & pupil. I feel these and other issues if addressed properly accompanied by increased student involvement will immeasurably improve student life at McGill. I hope I can count on your support.



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Seminar Series**

presents

Jacques Parizeau

professor at HEC, PQ leader

who will speak on

FREE TRADE:
Its Impact on Research
and Universities



Tuesday, March 21st 1989
Leacock Fieldhouse Auditorium
Room LEA132
Stephen Leacock Building
15h30-16h30

* EEGSS stands for the Electrical Engineering Graduate Students Society
** supported by the Post-Graduate Students Society (PGSS) and the Faculty of Graduate Studies and Research

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St. Jacques West 489-3831



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McGill Association of Continuing Education Students

MACES' GENERAL ELECTION

THE DEADLINE FOR RECEIVING NOMINATIONS HAS BEEN EXTENDED UNTIL

5:00 PM, FRIDAY, MARCH 17, 1989.

NOMINATION FORMS ARE AVAILABLE AT THE INFORMATION DESK AT THE CENTRE FOR CONTINUING EDUCATION, AS WELL AS AT THE MACES' OFFICE, ROOM 201 OF THE EATON BUILDING.

BALLOTS WILL NOW BE MAILED DURING THE WEEK OF MARCH 20 TO MARCH 24, 1989

BALLOTS TO BE RETURNED BY 5:00 PM, FRIDAY, APRIL 7, 1989

AS WELL, THERE WILL BE A POLLING STATION SET-UP IN THE FOYER OF THE CENTRE FOR CONTINUING EDUCATION IN THE REDPATH LIBRARY BUILDING FROM 10:00 AM TO 6:30 PM FROM APRIL 3 TO APRIL 7, 1989.

MEET THE CANDIDATES ON MONDAY, MARCH 20, 1989, FROM 5:00 PM TO 6:00 PM IN ROOM 136 (MATURE STUDENTS' LOUNGE) OF THE ARTS BUILDING.

POSITIONS TO BE ELECTED

PRESIDENT
VICE-PRESIDENT INTERNAL
VICE-PRESIDENT EXTERNAL
SECRETARY
TREASURER
SENATOR (2)

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Mary Haggitt, Matthew McKeown
Joelle Harn & Suzanne Ungerleider
Ginger O'Brien, Rita Shere, E. R. Allen, who draws
Alex Harkin... and Anna, laughing

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supplement editors Carl P. Wilson II, Egg
layout and design co-ordinators Tamen Douglas, Rob Macfarlane
and numerous other dailies not glamorous enough for this magazine

Editorial offices: 3480 McTavish, room B-23, Montreal, Quebec, H3A 1X3, telephone (514) 385-6784/85
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The Daily is a founding member of Canadian University Press (CUP), Presse étudiante du Québec (PEQ), Périodique and CampusPlus.

CANADIAN JEWISH WORLD SERVICE

Jewish Group Reaching Out to Alleviate Poverty, Hunger & Disease in the Third World

Development Workshop

Sunday, March 19th from 2:00 - 5:00 p.m.

2:00 - 3:30 p.m. • A Jewish response to Third World Development
4:00 p.m. - 5:00 p.m. Afikomen Pledge Action

At Hillel House, 3460 Stanley St.

For more information, contact Shari at 738-2655

Students PURIM BASH

The more people, the more Party!!

Monday March 20

7:30 p.m. Ad d'lo Yodah

Chabad House

3429 Peel St.

842-6616

Megillah reading:

Monday 6:45 p.m. & 9:30 p.m.

Tuesday 12:30 p.m.

Purim party no charge!

Purim Rap

Bongo Chaim

Masquerade

Mystery Guest

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Friday & Saturday

SIR MONTY &

THE MANGO STARS

with Juliet Nelson (Reggae)

Sunday

Reggae Jam Down Session with

MANGO FOUR

(musicians welcome)

Monday

Blue Monday Jam Session

HOUSE ROCKERS

Blues All Night

286 Ste. Catherine W.

Metro Place des Arts

861-0657 875-6795

CLASSIFIEDS

Ads may be placed through the Daily business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.00 per day; \$7.00 for 3 consecutive days. McGill Faculty and Staff: \$4.00 per day. All others: \$4.50 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

341 - APTS., ROOMS, HOUSING

Summer Sublet - sunny 5 1/2. Lambert Crosse and De Maisonneuve. Next to Atwater Metro, Steinberg's. Available May 1st with option to renew, \$575. Call 939-0388.

Beautiful, spacious room for sublet. May/June - August. Corner Prince Arthur & Lorne. \$190 mth. Incl. Cable, Sun Deck, Kitchen w/ microwave, bathroom; semi-furnished. Call Deanna 845-6726.

Large 6 1/2 Duluth/St. Urbain. \$585 per month. Sublet May 1 option to renew 284-7676.

Old Montreal - Needed 1 roommate, start May 1st - Sept. 1st. Very Large 6 1/2, Furnished, sunny, near Metro. A steal at \$325, everything included. Phone: 284-6436.

Sublet; 3 1/2, Pool, sundeck, sauna, doorman, 1/2 block from McGill, furnished, utilities included, \$480 neg. - May to Sept. or part 284-5721.

Amazing 5 1/2 apartment to sublet May 1st - Sept. 1st. Only \$500 - huge, bright, hardwood floors, corner Sherbrooke/Atwater. Just see it! Call 939-5918, Alison, Tara, Sonia.

Female non-smoking roommate needed to share bright 5 1/2, 15 min. from McGill Starting April or May until July 31st. For further information, call 281-6965, anytime.

3 bedroom & 3 bathroom - \$750 includes all. HUGE apt. to sublet May 1 - Aug. 31 only. Call 939-5665 & leave message.

Large 4 1/2, share with one other. Huge sunny room, large living room, kitchen. 10 minutes walk to McGill. Close to Guy Metro, bus. \$235/mo. Call Norm: 939-9794.

4 1/4 SUMMER SUBLET. Humungous rooms. Hardwood floors, high ceilings. Across from currie gym. 2 minutes from campus, shopping public transit. Price negotiable. Avail. May 1. 844-8453.

Fantastic 6 1/2. St. Marc & Sherbrooke. 15 minute walk to McGill, 5 min to Concordia University. Large, bright, high ceilings & Hardwood floors. Sublet May 1 with option to renew, \$750/month neg) 937-0693.

April 1, sublet or share large 5 1/2. Two bedrooms, two studies, two balconies, large livingroom. Near metro, 24 bus. \$585 heated, Carol 482-5227v (evenings).

1 1/2 Prince Arthur. 1 minute from McGill. Utilities and furniture included. \$210 available from May 1st. Call Jenny at 284-7629.

SUBLET: 3 1/2, May 1 - Aug. 31, furnished, microwave oven, laundry machine, semi-basement (cool) in summer. Near Guy Metro \$380.00. Call Andrea 931-6274.

Female looking for quiet, well-kept room or studio for fall '89. Must be close to metro or McGill and around \$200. Dominique 935-7228.

Francophone student wants to share 4 1/2 with an anglophone student \$134/month heated. Call 738-8766 or leave message at 499-1712.

Huge sunny, 6 1/2 - great location, no bugs; washing machine \$675 - May to Aug. option to renew - 849-98837.

Acadie Metro. 3 1/2 heated, bright, clean quiet. April or May 1st. \$240. 398-6578 (evenings).

343 MOVERS

ECONO-MOVERS. Local - long distance. Insurance. Storage. Weekly Toronto Trips. Good Service - Good price. Call Turan at 747-2222.

Closed van. Will transport you and/or your goods safely. Long Distance and Local. Cheap Rates. Steve: 340-9470.

350 - JOBS

Bartenders - Get yourself a very lucrative part-time job. The Master School of Bartending offers training courses and placement service. 2021 Peel Street (Peel Metro). 849-2828. (Student Discounts).

Counsellors wanted - trim-down physical fitness coed NYS overnight camp. All sports, WSIs, theatre, crafts, piano, dance, aerobics, computers, go-carts, general, needle-craft, weight training, kitchen. 914-292-4045. Camp Shane, Ferndale, N.Y. 12734.

352 - HELP WANTED

Part-time work. Direct tele-marketing for a Financial Service (Insurance). Day-time work. Flexible hours. \$6.00 per hour. Call after 6:00 p.m. at 738-0255.

Need money? Looking for participants whose mother tongue is English for psychology experiment. \$5 cash for thirty minutes of your time. Leave your name and phone at 285-1069.

Small Day Camp in Laurentians is looking for 2 counsellors. 1 Red Cross Swim Instructor + 1 all round camping skills. July + August - weekdays - lodging - good pay. Frances 483-4060.

Graduate students can now apply for extra work as exam invigilators during the April 10 - May 4 exam period. Pay \$22 per 4 hour session. Application forms available at Rm. 412, Burnside Hall. Application deadline: March 17. Further information from prof. J. Lundgren, chief invigilator (local 4304).

354 - TYPING SERVICES

Success to all students. Theses, Term papers, Resumes, Translations, 19 years of experience, Rapid Service. 7 days a week. \$1.50 double spaced. IBM. On McGill campus, Peel St, CALL Paulette Vigneault 288-9638.

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Mrs. C. Fronette (844-9817).

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RESULT RESUMES: 17 year proven job-finder. Quality IBM processing-print, in-depth consulting free sample. Student paper/applications orientating: tutoring, editing, consulting, typing: 488-5694.

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356 SERVICES OFFERED

FITNESS FOR BUSINESS: Keep yourself and your key employees happy, healthy, motivated, and productive with our FITNESS FOR BUSINESS seminars and programs. Rick Blatter, B.Ed., CFA, Health & Fitness Consultant, 625-1352.

Be Slim and Healthy No Special Products. Change your lifestyle & Lose Weight, using everyday foods with DIET DIRECTIVES. Contact Joanne or Jaslyne. Licensed nurses at the Counselling Centre near Guy Metro - 932-9692.

Willing Females & males needed for student haircuts. Supervised by professionals. Tues-

days 6 p.m. for cuts \$10, 5 p.m. for technical work. \$12 tints only, \$18 + highlights. Estetica 2175 Crescent. For appointments 849-9231.

ENGLISH LANGUAGE SERVICE. Proofreading, editing, writing. David Heinemann, M.A. 483-5950.

A-1 ESSAY HELP. Professional writer, accredited teacher, Social Sciences graduate will research and revise your essays, reports and theses. Tutoring, research, editing. McGill campus. Call James 281-7985.

Too cold to go out? Too Bold to stay in? Then call McGill Nightline, it ain't no sin! 6 p.m. - 3 a.m. 7 days. 398-6246.

361 ARTICLES FOR SALE

Frosty T-Shirts. Write to Frosty c/o the Daily and order yours today.

10 lift tickets to Smugglers' Notch, Vermont for sale. Tickets are to be used anytime this year. Total value worth: \$330.00, I'm selling for \$150.00 (or best offer) Call 284-5517.

372 - LOST & FOUND

It's freezing, you're wheezing, got nothing to do, so call McGill Nightline, we're waiting for you. 398-6246, 6 p.m. - 3 a.m., 7 days a week.

Reward!!! If you found a McGill Crew Jacket, please call 284-6111. ♦♦♦♦

LOST - Triangular shape keychain with key and grad ring between Pine Ave. and Sherbrooke on Peel on Feb. 23 Call 843-7987 after 6 p.m.

Lost Last Fall - A gold bracelet with a s-curve clasp and a gold heart attached. Great sentimental value. If found, please return. Reward. Call Ann 284-1781.

374 - PERSONALS

Need information? Feeling lonely? Just want to chat? Then call McGill Nightline! We are students talking to students. 398-6246, 7 days a week, 6 p.m. to 3 a.m. Anonymous and confidential.

Gays and Lesbians of McGill offer a peer counselling service, Monday through Wednesday, from 7:00 pm to 10:00 pm. 398-6822. It's a chance to talk.

Frosty says...

* What makes you think humans are so special that we can do whatever we like to other species? Merely because we are stronger and more "intelligent"? Weren't those the basis for all slavery and the viewing of women in the past as non-persons? How can you say you support equal rights when you still believe in the dictum Might=Right?

NETWORKING: Computers do it, the old boys do it. Why not McGill Women? Get to know your neighbors thru the WALK-SAFE-NETWORK! We meet in the McLennan Lobby. Mon. - Thurs. 10 & 10:50 pm.

First year student in Psychology met you on the bus #55 Feb. 2nd. "The man who mistook his wife for a hat." Oliver Sacks. 633-9335. Stephan

WANTED: A big family dog and a show poodle for short movie. Mike or Alex, McGill Film Society, 398-6825 A.S.A.P.

John Howard and McGill Christian Fellowship invite you to hear about the issue of Homosexuality from Christianity perspective. Friday (17) 7 p.m. Leacock 232.

Jim, Janis, Buddy and Roy the "Doors" are open, Friday 10 p.m. at Delta Upsilon, come on lets party.

60's party; March 17, Friday 10 p.m. 522 Pine, Delta Upsilon.

Uncle Sam wants you - for the upcoming Americans Abroad Elections! Monday, March 20 at 3:30 p.m. in Union 302. All Welcome - From Americans to Yorubals! Info: Call Sandy 848-9680.

Gays and Lesbians of McGill invite you to their Spring Dance, Saturday, March 18 at Thompson's House, 3650 McTavish, 9:00 p.m. Watch Gary and Paul cha-cha for only \$4.00.

Hey Frosty! The 60's party comes once a year. How often do you? Friday night at Delta Upsilon, across from Currie Gym.

Not enough - Frosty.

Gay male, 20, looking for possible roommate(s) for Sept. '89 - May '90. Strictly confidential. P.O. Box 5146, Stn. B, Mt. H3B 4B5.

The Sisters of Perpetual Pity salute our member Richard Ashok "Spika" on his celibacy quest. Elvis smiles upon you.

383 LESSONS OFFERED

FITNESS WITH PLEASURE: Personalized consultations in your own home or office. Rick Blatter, B Ed., CFA, Health & Fitness Consultant. Office Hours: Saturday mornings 05h30 - 13h30, 652-1352.

LEARN A NEW LANGUAGE, SWAP YOUR MOTHER TONGUE! Reciprocal conversation Language lessons in French, Spanish, Chinese, Italian, ETC. ... TROCTEL - The Language Exchange - 272-8048. A cross cultural network.

German, English and Dutch. Private tutor: Reading, writing & conversation. Close to campus, flexible hours. Call Kees: 284-4451

385 - NOTICES

Animal, do they matter? All members please attend META's general meeting. Elections to be held. TODAY - Thursday, March 16, 5:30 p.m. Room 410, Student Union. Steve 272-5064.

Please submit all art and literature to be considered for publication in Old McGill yearbook 1989 to the Student Society desk, Union Building, by Friday, March 24.

AIDS Workshop with professional speakers. Saturday, March 18, 10:00 till 4:00. Newman Centre, 3484 Peel. \$10. Only 40 spaces available. For info call Eric at 284-5386.

THANK YOU to all the residents who skipped their lunch on March 1st for the Montreal Neurological Hospital's student volunteer program; your support for our program is much appreciated!

MONTREAL 9TH INTERNATIONAL

ESP PSYCHIC EXPO

Admission: March 17 4-11
\$6. for Adults March 18 11-11
\$4. for Seniors March 19 11-7

• Hourly Lectures & Demos •
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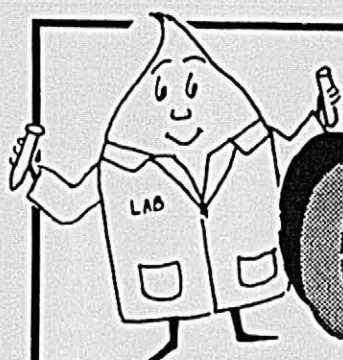
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Buy a frame with prescription glasses and with the purchase of the second pair of glasses get the second frame free.

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GIVE A LITTLE BIT

CHOM / 980-HITS, Labatts and the Medical Student Society

present

1989 McGill Medical Blood Drive
McIntyre Building - 6th floor
3655 Drummond (at Pine)
10 a.m. - 6 p.m.



LAST DAY FRIDAY

Win a trip for two to PARIS

Plus: Major Prizes from: Le Quatre Saisons

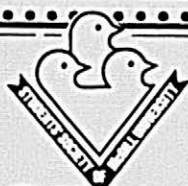
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MCGILL STUDENTS' SOCIETY

STUDENT LEADER REGISTRATION

Attention all McGill Student Leaders

The 1989/90 President, Editor, Chairperson, Co-ordinator or Chief Officer of any McGill student Club, Society, Publication, Service, Council, Committee or Association must register with the McGill Students' Society **NO LATER THAN APRIL 14, 1989.**

Registration allows McGill organizations to:

1. be able to book space in the University Centre;
2. be able to book space in other campus buildings at McGill Rates;
3. receive the summer edition of the McGill Student Leader Bulletin;
4. be kept informed about the leadership seminar in September;
5. receive a copy of the operating manual for club officers.

Campus groups not registered by April 14th will be considered inactive and will lose all campus privileges until such time as they are reinstated.

Student Leaders must complete the form below or obtain a "Summer Registration" form from the Students' Society General Office, University Centre, Room 105, 3480 McTavish Street, complete it and hand it in **BY APRIL 14TH** to Leslie Copeland, Operations Secretary

SUMMER REGISTRATION FORM

1. Organization _____
Campus Address _____
(Building) (Room No.)
Campus Telephone No (s) (1) (2) (3)

2. Your organization is recognized by the _____
(N.B. Only the Students' Society, the 14 Faculty and School Societies and the Students' Athletics Council have the authority to recognize other campus groups.)

3. Name of Chief Officer _____ Title _____
(First Name) (Last Name)
Summer Address _____
(No.) (Street) (Apt.)
Summer Telephone (1) (2) (3) Postal Code _____

4. If you will not be in the Montreal area during the summer, please fill in the name and summer address of one member of your organization who will be in Montreal.

Name _____ Title _____
(First Name) (Last Name)
Summer Address _____
(No.) (Street) (Apt.) (Postal Code)
Summer Telephone (1) (2) (3)

5. The Students' Society is often asked for the address and phone number of students holding various positions at McGill. Kindly initial one or more of the following lines authorizing the Society to give the above addresses and phone numbers to those requesting them:

a) Student Leaders on Campus only _____
b) Any member of the public asking to get in touch with the person holding your position _____
Signature _____ Today's Date _____

Hand this form in at the Students' Society General Office or mail to: Leslie Copeland, Operations Secretary, Room 105, 3480 McTavish Street, Montreal, Quebec, H3A 1X9.